

DOCTOR WHO THE INVISIBLE ENEMY IAN SCOONES' VFX STORYBOARDS

These storyboards, painted and laid out by visual effects designer Ian Scoones, were used to visualise the model sequences for 'The Invisible Enemy' that would be filmed at Bray Studios in March and April 1977.



EPISODE: ONE

1. TELECINE: ONE
SC: 1.
HOLD -
PAN L-R ACROSS STARS

24 f.p.s.

2.

24 f.p.s.

-AND ESTABLISH
SATURN MOON SIZE.

3. MIX TO GLASS
TANK LIGHTSTARS
FROM ABOVE
SATURN MOON SIZE
"A SKEIN OF SCRAPPY
NEBULA LIKE SUBSTANCE
DRIFTING DIAPHANOUS
THROUGH SPACE"
DETOL IN WATER
MAY BE 16 f.p.s.
MULTIPLE MIXES.

HOLD ASTEROIDS-BEAT
4. -ESTABLISH SPACE
SHUTTLE COMIN IN
L-R. 1'MODEL
LIGHTS ON IN WINDOW
FOREGROUND ASTEROIDS
ON GLASS + OTHERS
ON NYLON IN B/G.
CRAFT TACKS A BIT.
MOVE GLASS SLIGHTLY
WAY OFF IN B/G. SATURN
ASTEROIDS -GREY
DECAYING GOLF BALLS
48 f.p.s.

5. AS BEFORE
SIDE ON-SHUTTLE
ENTERS: L. AND
TACKS UP AND DOWN
TO AVOID ASTEROIDS
MOVE FOREGROUND
GLASS SLIGHTLY.
48.f.p.s. 1'MODEL.

6. PILOTS: P.O.V.
HEAD UP DISPLAY
OF ASTEROIDS
COMIN TOWARDS
US
(CUT BEFORE POLYTHENE
BAG COMES INTO SHOT.)
+ 6A: ZOOM INTO
ASTEROID GLASS.

7. TELECINE: TWO
SC: 7.
THE NEBULOUS DRIFTING
SUBSTANCE - THRU IT THE
TINY SHAPE OF THE SHUTTLE
APPROACHING
NEBULA: CONDENSING
COALESCING THICKENING
TRY WIND BACK.
3'MODEL
CUT IN FLASH FRAMES
4
CUT BACK ETC.

8. SIDE ANGLE INTO
C.U.
1'MODEL, IT BREAKS
THRU SMOKE IN C.U.
SMOKE HANGING - BUT
CONTINUES TO BE
SEMI-OBSURED
MAYBE FOREGROUND
GLASS WITH VAPOUR
PAINTED - MOVING
SLIGHTLY
WITH US.



CUT IN HAND SHOT
PILOTS CONTROL
STUDIO.

9. TELECINE: THREE
(PAGE: 9).

SNAKY LIGHTNING
HITS SHUTTLE - TINY
BY COMPARISON
TO CLOUD - CRAFT
VEERS AWAY.

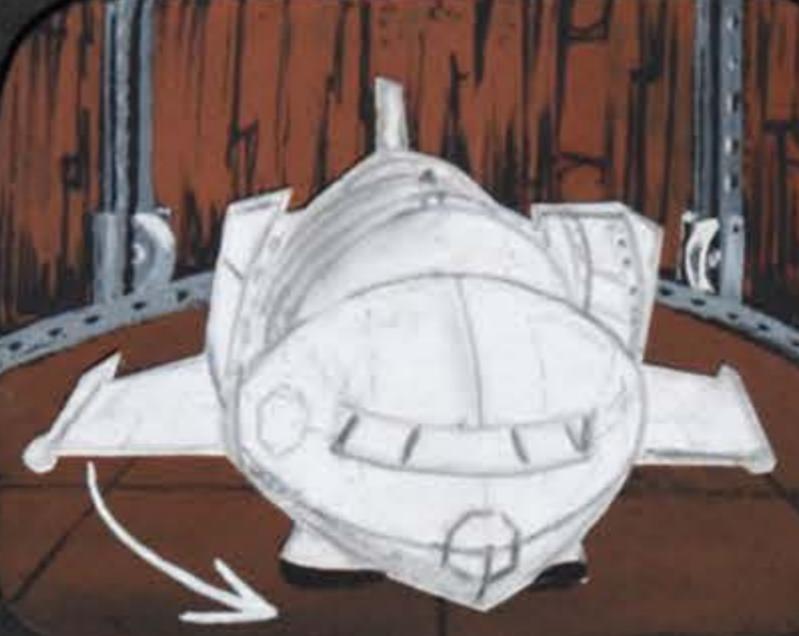
CUT OUT CERTAIN
FLASHES TO MINIMUM
CUT IN FLASH
FRAMES

CUT IN VIEW POINT
TO MAKE IT WORK.

10. PAGE 11/12 INT TARDIS

DR LOOKS AT SCREEN
"THE SOLAR SYSTEM
JUPITER AND SATURN"

- GOES IN AND OUT
OF FOCUS
SUN FLARES.



16A - HIGH ANGLE
OF CRAFT DROPPING

17. SHUTTLE DOCKS
ON BASE - DROPS
OUT-OF-VIEW

→ STUDIO
CUT-AWAY
BECAUSE OF LACK OF
SKY.

18. REVERSE ANGLE
BASE WITH CRAFT
DECENDS ON
RUNNERS - JETEX
MOTORS AND
FULLER'S EARTH
LEADING TO:

19. BASE WITH
CRAFT
REVOLVES TO US.
NOSE HEAD ON
- EASE IN TO C.U.
CRAFT TOWARDS
US.

20. TELECINE: 5.
EP: 1. SC: 27
THE NEBULOUS
CLOUD
QUIESCENT AGAIN

20A. TARDIS IN SMOKE

CUT IN FLASH FRAMES
CUT OUT A FEW LIGHTNING

21. TELECINE: 6.
EP: 1. SC: 30.

TARDIS MATERIALIZES
FOREGROUND - GOES
INTO CENTRE OF
NEBULOUS - SNAKE
LIGHTNING HITS IT
AND IT DE-MATERIALIZES
- LIGHTS ON AND OFF
ON SMOKE (ON GLASS)
CUT IN FLASH FRAMES
CUT OUT LIGHTNING

EPISODE: TWO:

22. TELECINE: 2.
EP: 2. PAGE: 8.
SLIGHT BACK LIGHTING
TO GIVE SEPARATION.
HOLD IN L/S - EASY
ZOOM TO ESTABLISH
"BI-AL FOUNDATION"
"K.4067"

LIT WINDOWS EMBEDDED IN
AN IMMENSE CLIFF OF
ROCK - LARGE RED
CROSS AND LANDING STAGE

23. TELECINE: 4.
EP: 2.
SHUTTLE FALLING
AWAY FROM US
TUMBLING TOWARDS
K.4067

24. ANOTHER
ANGLE
"TARGET" IN
SIGHT IN L/S.

41. TELECINE: 4.
EP: 4.

ZOOM INTO K. 4067.
RED CROSS IN CLIFF IS BROKEN
DIFFERENT SHUTTLE ON LANDING STAGE WITH RE-DRESSED 'TANES' IN ITS HOLD.
ALSO HAS RED CROSS ON WINGS.

(NON TIGHT GAS JETS)
42. BIG C.U. GAS JETS BLASTING AWAY

BECAUSE OF GAS CUT A FEW FRONT FRAMES WITHOUT GAS ONTO END.
TO CUT TO

43. "UP AND AWAY"
— LEFT.

44.

PAN WITH MODEL

45. SHUTTLE COMES INTO FRAME
WE ESTABLISH SATURN (USE MODEL PLANET.
— AND OUT R.

ORANGE/RED
(NEED COLOUR OVER)

46. P.10. EPISODE: 3.
INLARGE 3 TIMES

INHIBOSOL AND COPPER/SILVER AEROSOL PAINT IN FILM CAN HEAT — FILL TO THE TOP
ADD COLOUR WITH CELL

47. PERSPEX SHAPES
LIKE PEANUTS WITH POPPYSEEDS ON THEM — MOVING FLOATING.
MAYBE CAMPHOR WOULD HELP.

48. THIS IS LEELA'S TISSUE

NOT FOR GLENN

33. BRAIN FOREGROUND GLASS AND MODEL C.S.O. B/G.
GREY FEELING

ESTABLISH SMALL ARTISTS ON BRIDGE
SIDE ANGLE
(USE CINEMOID 39. PRIMARY GREEN.)

34. ANOTHER VIEW
HIGH ANGLE
ARTISTS ON SLOPE
(MAYBE WALKING ON FOAM RUBBER).
THIS LEADS TO:

35. BRIDGE SHOT
OCASIONAL SYNAPTIC ELECTRIC FLASH
(MAGNETIUM FLASH BULB)

"THEY TURN A CORNER
AND ARE ON THE EDGE OF A CHASM.
A PERILOUS NARROW
BRIDGE OF TISSUE
ARCHES OUT INTO
SPACE AND ENDS IN
THE MIDDLE IN
TOTAL BLACKNESS

36. C.S.O. ARTISTS.
REVERSE ANGLE
OR ALTERNATIVE
VIEW POINT.

37. INTERIOR TUNNELS
BACK LIT FIBRE GLASS — C.S.O.
ARTISTS.

38. PHAGOCYTES
HANGING WHITE IN
ROOF — GENTLY
MOVING

39. ANOTHER ANGLE
PHAGOCYTES COULD
BE DROPPED IN
MODEL — AFTER
ARTIST HAS PASSED
THEM. CUT TO STUDIO

40. EPISODE THREE

EP: 3. P.30
"THEY EMERGE INTO A
VAST CAVE — THE WALLS
ARE BLACK AND SHINY
LIKE COAL.
THERE ARE PILLARS
— CLASSICAL AND
SILVER FLOATING
IN IMPOSSIBLE
PERSPECTIVE — SOME
SOLID — SOME REAL
— ON WIRES: C. S.O.
ALSO: DROP TO AWAY

25. SHUTTLE CRASHES ONTO MIDDLE OF RED CROSS
"SUPER SILENT EXPLOSION AND DEBRIS"
CUT ON EXPLOSION AS CRAFT — STILL IN SHOT TO: 7

26. WIDE ANGLE C/S OF "SUPER SILENT BANG" — TITANIUM.
2ND TAKE.

27. TELECINE: 5
EP: 2. P.5B.
START OUT OF FOCUS.
LOOKING DOWN CONE OF LIQUID
MULTIPLE BUBBLES COMING UP AT US
MAYBE WIND BACK ON CAMERA FOR MULTIPLES!

28. START TO SWIRL VORTEX — RED AND BLUE DYE
— GIVE TUNNEL F/X
LIKE OPENING TITLES
MAYBE ADD GLITTER.
— NOW FOR END OF EPISODE (DIRECTOR'S WISDOM...)

29. TELECINE: 5
EP: 2. CONTINUED
BUBBLES RUSHING SIDEWAYS L-R.
RED/BLUE B/G.

30. PLAY MULTI-COLOURED LIGHT ONTO WATER HOSE F/X ROUND TANK
PULL BACK TO SHOW:

"BODIES OF LEELA AND DR. BEING RUSHED ALONG A MULTI-COLOURED STREAM-LIKE OBJECTS CAUGHT IN RAPIDS.
— AWAY THEY GO FLOUNDERING AND FIGHTING THE CURRENT BEARING ON THRU THE SPINAL CORD UPON THE BRAIN

31. LIGHTNING FLASH FOREGROUND
TANK OF BUBBLES (STUDIO SCENE IS PINK/BLUE AFTER THIS)
ARTISTS IN C.S.O. TIGHTS

32. B/G PLATE FOR C.S.O.
"NORDIC ASTRA LAMP ON SIDE
— (CAMERA?)
12.f.p.s.
LOOP.
L-R.

+ 32.A. AS ABOVE UP + DOWN.

TELECINE 4. CONT.

49. INSERT LEELA'S
P.O.V.
P.14. EP:4.

"SPECIMENS ON SLIDE
NOW HAVE A FISH HOOK
SHAPED ANTI-BODY

GO FOR FULL SHOT
NOT C.U.'S
50. TELECINE 3.
EP:4.

USE PORRAGE
GREEN FOOD DYE
SWAFFEAGER
DRY-ICE.
POLYSTYRENE BALLS
GAS RINGS UNDER
SET.
EGGS GET BIGGER
SHOOT L/S-3 TIMES.

51.

ANOTHER ANGLE
— LITTLE SCALE
TO HELP EXT.
TANK

52.

BIG C.U. EGGS
BUBBLING IN
MIXTURE
— STEAM: FK.

53. TELECINE: 3.
SC: 32. PAGE: 51.

TITAN SHOWS A ROSE
OF FLAME - IT BURSTS
INTO A HUGE
EXPLOSION
GAS FLAME
IGNITED
FISH TAIL.
CAPSOLATED
PETROL
(FLAME N.G. TO
CUT TO 54) - SO
USE SHOT 54. ONLY.

54. HUGE EXPLOSION
(SET OF 3) IN
SUCCESSION
FIT MORTAR IN
PIT - PEAT
COLRON,
GUNPOWDER
MAGNESIUM.
BRING LIGHT UP ON
SKY (WHITE/ORANGE)
PLASTIC DEBRIS

55. INT. TARDIS SCANNER:
L/S TITAN
ZOOM OUT AS IT
GLOWS BRIGHTER
— SPARKS SHOOTING
OUT TOWARDS US
(ARC-WELDER)
(MANY TAKES AT
DIFFERENT SPEEDS)

56. SMOKELESS
WHITE TITANIUM
EXPLOSION
(NOW NO NEED AS
55- COVERS
THIS)

CUT BACK TO
DR + LEELA.

"DR WHO" - INVISIBLE ENEMY. PROJECT NO: 02347/2204

743.8000 X 3865

VISUAL EFFECTS BBC-TV

IAN SCOOSES

LONG SHOT - TARDIS VIEW POINT
TITAN RE-MAINS - NOW WITHOUT
ATMOSPHERE - LOOKING ALMOST
LIKE A "BLACK HOLE" (BACK LIGHT).
PICK UP ON PULL-OUT - HOLD TILL END OF ZOOM.

57. EXTRA SHOT FOR BARRY
LOW ANGLE: TRACK INTO
AIR LOCK CORRIDOR
FOR C.S.O. CRAFT'S P.O.V.
SHOT: 19A. EPISODE: ONE.
GIRDERS - ROCK - LIGHTS.
SHOOT UP "CINEMASCOPE" WIZE
BECAUSE of CUT OFF IN C.S.O. STUDIO.

58. SIDE WINDOW OF CRAFT'S
P.O.V. TRACK ALONG R-L.
L. ANGLE:
LIGHTS IN ROOF.

59. SIDE ON TRACK R-L.

60. SHOT: 9A. EPISODE ONE:
C.S.O. PILOT'S P.O.V.
SWIRLING SMOKE HEAD ON
IT CLEARS TO STARS
BEHIND - ARC LIGHTNING
TO BACK LIGHT SMOKE
INTERMITTENTLY.
CAMERA ON BUNGY TO
SWING ABOUT.

61. STATIC SMOKE
CAMERA ON BUNGY.
PILOTS: P.O.V. FOR C.S.O.
SHOT: 9B.
SMOKE CLEARS.
LEAVE STARS - STATIC.

61.A. SMOKE R.-L. }
61.B. .. L.-R. } CLEARS TO STARS. PILOTS P.O.V.

62.

63.

EXTRA TARDIS
SHOT IN SMOKE
REALLY REALLY!